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**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

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**MUSICAL INSTRUMENTS. (*Continued.*)**

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**THE VIOLIN, TENOR, VIOLONCELLO, AND DOUBLE-BASS.**

In our last article, on Stringed Instruments, we gave some account of the invention and early history of the Violin. The very recent publication of Mr. Dubourg's work on this instrument (copious extracts from which have already appeared in "The Musical World,") renders it needless for us to enter into the subject so fully as we should otherwise have done; for many of our statements and remarks would necessarily have been repetitions of those made by Mr. Dubourg, whose excellent little work ought to be in the hands not only of every one who cultivates the violin, but of every lover of music. We shall, therefore, content ourselves with some remarks on the present style of performance on this instrument, and a brief notice of the other members of its family, the Viola, Violoncello, and Double-Bass.

The violin, has not, like the piano-forte, undergone a constant series of improvements from its invention to the present time. It remains precisely what it was, when its form and proportions were fixed by the great Cremonese makers of the 17th century; and the only change that has taken place, is in the fashion of the bow. Though the instrument itself, however, has remained stationary, its powers have been developed and enlarged by successive performers, from Corelli down to Paganini; and a good *ripieno* player in an orchestra can now execute passages upon it which were wholly unimagined even by the concerto players of half a century ago. The same thing is the case with the piano-forte, and indeed, with every other instrument; and this, by many, is cited as a proof of the great improvement in modern instrumental music. That instrumental music is immensely improved within these last hundred years there can be no doubt; but it may well be questioned whether the increased power of performing *tours de force* upon single instruments is a mark of this improvement.

The real progress of instrumental music has consisted in the discoveries made by a series of great composers in the unknown regions of orchestral harmony—in the knowledge gained of the powers of instruments, and of the effects capable of being produced by them in combination with each other. The progress from a symphony of Stamitz or Vanhall, to the *Jupiter* of Mozart, or Beethoven's Symphony in C minor, is, indeed stupendous—indicating, as much as the advancement of science and philosophy, the triumph of human intellect and genius. In order to realize the grand conceptions of composers, the powers of several instruments were augmented by improvements in their mechanism, and new instruments were invented; but very little (if any) of the triumph of modern orchestral music is to be ascribed to increase of execution on the bowed instruments, which form the essential portion of the band. A violinist of fifty years ago would, indeed, have been puzzled to play a symphony of Beethoven's; but this would have arisen, not from his inability to execute the notes of his own part, but from his ignorance of a style so different from any thing he had been accustomed to, and from his incapacity to disentangle his own passages from their strange combinations with the other parts. His head would have been puzzled, not his fingers. Wherever we find, in Beethoven's music for bowed instruments, passages more difficult to execute than in the music of his predecessors, this will be found to proceed from his inattention to the mechanical means of execution, and from his writing down the passage as it occurred to his imagination, without considering whether he might not produce as good or a better effect, by making the passage lie more conveniently for the instrument. In this respect, his symphonies and quartetts (his later ones especially) differ from those of Haydn and Mozart, whose passages, however brilliant and rapid, are as easy for the player as is consistent with good effect. Spohr, though a great violinist of the modern school, does not admit into his symphonies, passages for that instrument of greater difficulty than those which are contained in the orchestral works of Mozart. In his quartetts, indeed, he frequently shows the solo-player; but he is not generally considered to have improved, by so doing, his compositions of that class.

The modern improvements, therefore, in orchestral and concerted music, have not arisen from an increased power of executing difficulties on bowed instruments. A love of difficulty has never been a proof of refinement in any of the fine arts. On the contrary, it has always been set down as a proof of a Gothic and barbarous taste: and if Tryphiodorus, the ancient *lipogrammatist*, has made himself for ever ridiculous, by writing an epic poem in four-and-twenty books, in each of which he debarred himself, in succession, from the use of one of the letters of the alphabet, we really do not see why any other feeling should be excited, when a man, playing a solo on the violin, debars himself from the use of three out of the four strings of the instrument. And yet we question whether Paganini, with all his genius and feeling, would have gained a tithe of his present fame and fortune, had he played like an angel, using all the four strings like other people. In resorting to this and other pieces of quackery, the quick-witted Italian well knew what he was about. He knew that, notwithstanding the boasted march of music, the perception of the higher beauties of the art is as yet confined to the few, while the many, in all ranks of society,

are most easily excited by the feeling of ignorant wonder. His success therefore, was universal. Wherever he went, the multitude, great and small, shouted "prodigious!" when they *saw* him (for seeing had as much to do with this kind of admiration as hearing) running up and down a single string, from the nut to the bridge, for ten minutes together, or playing with the bow and the fingers of his right hand, mingling *pizzicato* and *arcato* notes with the dexterity of an Indian juggler. It was not, however, by these tricks, but in spite of them, that he gained the suffrages of those who were charmed by his truly great qualities—his "soul of fire," his boundless fancy, his energy, tenderness, and passion. These are the qualities which give him a claim to a place among the greatest masters of the art. As to his mechanical power, setting aside those feats of dexterity which are calculated merely to astonish, it cannot be considered as much superior to that of several other performers of the day. His tone (an essential quality) though pure and delicate, is decidedly inferior in volume and fulness to that of almost every great player we have heard. In rapidity of bow, and in the clear articulation of arpeggio passages, he is equalled by De Beriot. He appears to have carried his discoveries into the regions of harmonic sounds farther than any other person, except, perhaps, Ole Bull, who seems to have bestowed great study on that subject; and many of his effects thus produced, are as novel as beautiful. But the skilful treatment of harmonics is not peculiar to him, nor did it originate with him; and we always felt that his over-use of this resource was rather a blemish than a beauty in his playing. The harmonic notes which he was constantly using, were often beyond the reach of appreciable sounds. It is well known, that, in proportion as sounds get higher in the scale, the vibrations of the string become more and more rapid and minute; and the same thing is the case with the undulations of the air which convey the sounds to the ear. In the highest part of the scale, the vibrations become so rapid, that the ear can no longer appreciate their ratios, and the sound is no longer perceptible as a musical note. As the undulations of the air become more and more minute, this medium tends towards a state of rest; so that the sounds gradually become fainter and fainter, till, to the human ear, they fade into silence. The chirp of the cricket, while one person hears it on a summer's evening from every hedge, may be quite inaudible to his companion. And many persons, whose hearing is good enough for ordinary and even musical purposes, have never heard this sound in their lives. Harmonic sounds are beautiful (when judiciously and sparingly employed) so long as their position in the scale can be clearly perceived by the ear, and so long as they have a certain body of musical tone; and to this extent their use is no novelty. But there is no sort of musical beauty in producing sounds like the chirping of a cricket.

These remarks are made without any disparagement to Paganini, to whose exquisite performances we have many times listened with admiration and delight. But Paganini will never, like Viotti and other great masters, be the founder of a school for the violin. He is a brilliant meteor—a flaming comet, now traversing our musical horizon. But when he disappears he will leave the world exactly as he found it. In the height of his vogue there was, indeed, a tendency

among young violinists to imitate him ;—an injurious tendency, as their attention was diverted from the proper cultivation of the instrument by attempts to imitate his peculiarities and his faults. This propensity, however, has nearly disappeared ; and Ole Bull is the only violinist of any note who can be said to belong to the school of Paganini. The school of Viotti maintains its influence. In France, it is supported by the veteran Baillot. In Germany, it contributed to form the style of Spohr, though he has gone much beyond Viotti in difficulties of execution. In England, Mori was an immediate disciple of Viotti ; and Blagrove may be said to belong to the same school, though his style has been modified by his studies under Spohr.

Viotti's compositions, unfortunately for the musical world, are now laid upon the shelf. Few of the present generation have heard this illustrious man's concertos performed by himself ; but many have heard them played by the great violinists who were his immediate disciples : and, when we recall to memory such music so performed, we are more than doubtful as to the improvement in writing for, and playing on, the violin since his time. Viotti was the Mozart of the violin. No man has ever written for the instrument as he has done. His concertos are unrivalled for graceful, expressive melody, greatness of design, and noble simplicity of structure, while they exhibit all the peculiar excellencies of the violin. Such is their brilliancy and variety of effect, that we really see no occasion (beyond that of making the audience gape and stare) for any degree of execution beyond that which is called forth in their performance. His duets for two violins have a breadth and clearness, an energy and passion, a richness of harmony and modulation, which it would be vain to seek for in any other music of this class. Though plain and simple, and free from any crowding of notes, they have frequently the grand and swelling effect of orchestral compositions : and, though worthy to exercise the talents of the finest professional players, they are within the reach of accomplished amateurs. By musicians of this description they are still prized, and we hope they will long be so ; for we know of no violin music so well calculated to nourish a pure and elevated taste, and to impart elegance and freedom to the style of the performer. As to the concertos of this great artist, our young performers, in being tempted by fashion and novelty to neglect them, have acted unwisely. Were Mr. Blagrove, for example, by way of a little variety, to revive one or two of them, (and he would play them admirably) he would peradventure be somewhat astonished at his own power of enrapturing the audience, by conveying to their ears the old-fashioned strains of the almost forgotten Viotti.

We return, then, to the position from which we set out, and repeat, that the *tours de force* indulged in by some of the fashionable violinists of the day, are no more to be regarded as proofs of the present advanced state of instrumental music, than the exploits of a similar kind, which Messrs. Herz, Czerny, and Pixis, are in the habit of achieving on the piano-forte. We look upon the taste which prompts musicians to produce such accumulations of difficulties, and which induces the public to applaud them, as being quite akin to that which dictated the absurd clusters of notes with which Bird and Bull loaded the pages of the famous "Queen Elizabeth's Virginal Book ;" and

we are persuaded, that when music shall once begin steadily to advance in the road towards nature and simplicity (the only real road to improvement in the fine arts) the present heaps of fashionable rubbish will be cleared away, and the beautiful works of a former age will re-appear, and be placed beside new productions conceived in a similar spirit. To suppose that music, (unlike any of the other arts) has no standard of beauty, and that it will go floundering on for ever from barbarism in one shape to barbarism in another, is a gross absurdity, un sanctioned by reason or experience. The  $\tau\omega\ \kappa\alpha\lambda\omega\nu$ —the principle of beauty in music—will one day be developed and universally recognised; but the present generation will not live to see it.

The viola, or tenor, is almost entirely confined to the purposes of orchestral and concerted music. It supplies that part of the harmony which lies between the second treble and the bass. In old music, the tenor often does little more than move in octaves with the bass; but in the concerted pieces of the modern school, the tenor part not only adds greatly to the richness of the harmony, but is, in itself, full of variety and beauty. From its grave and melancholy tone, it is peculiarly adapted to the expression of pathetic phrases. In the quartetts of Mozart and Beethoven, a few impressive notes from the tenor often produce an effect indescribably thrilling. Its want of brilliancy unfits it, in a great measure, for being a solo instrument; though it is sometimes, (but very rarely) used in this way. The celebrated Alessandro Rolla, leader of the band of the theatre *Della Scala*, at Milan, has distinguished himself as a solo-player on the viola, and has published a good many trios for the violin, viola, and bass, which are exceedingly beautiful, though in the old-fashioned Italian style, each instrument having alternately the principal part, accompanied by the others. They are very little known in this country, and would give but small satisfaction to ultra-German ears. But to those who can find charms in graceful and expressive Italian melody, and in brilliant and effective passages admirably suited to the different instruments, united to a harmony, which, though pure and simple, wants the depth and variety of the German school, these trios will afford a very high degree of pleasure. The great French dramatic composer, Mehul, who, like our Sir Joshua Reynolds, was fond of trying experiments on the *colouring* of his art, once conceived the idea of suppressing the violins, or rather banishing them from the orchestra, and supplying their place by the violas. On this principle, he composed his opera of *Uthal*, brought out in 1806. But a feature which has been found beautiful, when introduced for the sake of variety, or of producing a particular effect in a single air, became a deformity, when forced into every piece in the opera. Gretry, who was present at the first performance of this heavy and melancholy music, whispered to one of his neighbours; “ I would give a louis if I could but hear a cricket chirp just now!” The piece, it is hardly necessary to add, was a complete failure.

The violoncello is not only an orchestral, but a solo instrument. Its tone is rich and penetrating, having a considerable resemblance to the human voice. For this reason its proper employment in solo playing is to sing, or execute *cantabile* passages. The true genius of the instrument is perverted, and its powers misapplied, by the generality

of solo players; who are more desirous to astonish their auditors by displays of manual dexterity, than to charm them by beautiful tones and expressive melodies. They gain their end, however; and, while the many applaud, they do not care though the judicious grieve.

The violoncello was first substituted for the *bass-viol*, in the orchestra of the opera, by Battistini, at Florence, about the year 1680. The first great violoncellist was Franceschelli, a Roman, who flourished about the year 1725. Geminiani used to relate, that this performer accompanied one of Alessandro Scarlatti's cantatas, at Rome, so divinely, that the audience, being good Catholics, and living in a country where the belief of miracles has not ceased, were firmly persuaded that the accompanist was not Franceschelli, but an angel who had descended and assumed his shape.

Since the introduction of the violoncello, it has been more and more cultivated by musicians of eminence. In Germany, Bernard Romberg holds the highest place; and, indeed, when viewed as a composer for the instrument, as well as a performer, he must be considered the first violoncellist of the age. Next to him stands our Lindley, who even surpasses him in volume of tone and powers of execution, but is his inferior in respect to style. As an orchestral player Lindley has never been surpassed; but his solos (which, unhappily, are always of his own composition) are mere strings of difficulties, sufficiently wonderful to be sure, but put together without design, and destitute alike of elegance and expression. We speak thus plainly of a great performer, whom we both respect and admire, because he has been very much spoiled by the public, whose applauses are always most profusely lavished on those parts of his performances which are most at variance with sound judgment and good taste. The long, unmeaning, ridiculous cadenzas, in which he *shows off*, when accompanying 'Gentle airs,' 'O Liberty,' and some other airs of Handel's, while the singer is looking about him like a fool, never fail to be received with roars of applause; yet they would not be heard to an end any where but in England. As an orchestral player, however, we repeat, he has no equal. His incomparable volume of tone, the firmness and pendulum-like precision of his performance, constitute one of the greatest features of the unrivalled Philharmonic orchestra. As an accompanist of vocal music, too, he is not less admirable. In that capacity (with the exception above mentioned) he displays a degree of judgment, taste, and delicacy, of which no one, judging from his exhibitions as a solo player, could believe him capable.

Of the English violoncellists who preceded Lindley, the younger Cervetto and Crossdill were the most distinguished. Both of them were exquisite solo-players: Crossdill, especially, who was the friend of Viotti, is said to have strongly resembled him in the elegance, freedom, and expression of his style. Among the younger performers of the present time, Lucas stands pre-eminent.

Among the numerous compositions for the violoncello, the most valuable to the amateur are the works of Bernard Romberg, Dotzauer, Duport, Muntzberger, and Stiastny. The numerous publications of Crouch, consisting chiefly of arrangements of the most popular opera airs, are exceedingly agreeable and useful.

The Double-Bass, or Contra-basso, has become an instrument of the highest consequence in modern orchestras, in which the double basses are generally as numerous as the violoncellos. Much of its present importance is to be ascribed to the matchless Dragonetti, who, while he wields its gigantic powers with amazing energy, shows that it is capable of the softest and most delicate effects. His execution is boundless; his tone is sweet and vocal; and the lightness and rapidity of his bow are quite marvellous. It is every where admitted—in Germany, France and Italy—that no other performer on this instrument rivals, or even approaches him. We have a young performer, Mr. Howell, who has been formed in his school, possesses a considerable share of his characteristic excellencies, and promises (at a distant day we hope) to become his worthy successor.

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THE RISE OF THE MUSICAL FESTIVALS OF GERMANY,  
WITH A BIOGRAPHICAL SKETCH OF THEIR  
FOUNDER.\*

GEORG FRIEDRICH BISCHOFF, well known as the founder of the Musical Festivals of Germany, was born on the 21st September, 1780, at Ellrich, a little town in the Hartz, in the Prussian county Hohnstein. His father was organist and schoolmaster of the place, and from him he received his first instruction in music, by which he became a very clever musician, being chiefly distinguished as an organ player. When fourteen years old, he became a pupil of the Gymnasium at Nordhausen, where he was indebted for his further advancement to Willing, the musical director at that time. He derived not only theoretical, but practical instruction under this gifted man, since he was by degrees called upon to play all the stringed instruments in his concerts, at which all the newest symphonies of Haydn, and operas of Mozart, were regularly performed. Nor was he less fortunate in his opportunity of vocal practice, for at that period, a very flourishing choral school were in the habit of executing hymns, cantatas, &c. in the six churches of this ancient imperial city. In 1800, he entered the University of Jena, for the purpose of studying Theology. At Easter, 1801, he removed to Leipsic, where he must have been much engaged in musical instruction, by which means, the predilection for music which he had developed at so early an age, again arose in him, and he devoted himself entirely to it. A visit to his relations during the holidays, was the occasion of his taking the situation of a tutor, in the music-loving family of Amt. Mann (Bailiff) Wolff, in Steinhaleben, near Frankenhausen. In 1802, scarcely six months after this, he received the appointments of Cantor and Teacher of the Lyceum at Frankenhausen. And it was here, where Bischoff, encouraged by the success which had attended several musical performances of greater and less extent which he had undertaken, through his acquaintance with Hermstedt in the neighbouring town of Sondershausen, and with Spohr, at that time at Cassel, founded the great German Musical Festivals, and arranged the first, which took place on the 20th and 21st June 1810, under the direction of Spohr, in the principal church, which was admir-

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\* From the 'Allgemeine Musikalische Zeitung.'

ably adapted to the purpose. One of the difficulties which he had to contend with, was venturing upon such an undertaking in a small inland town, entirely at his own risk. Added to which, there did not exist in the place at that time any vocal society ; these institutions, indeed, generally speaking, have been called into life, only since the establishment of the musical festivals. The chorusses were, therefore, necessarily formed from the best singers of the different choral-schools of the neighbouring towns. But the unbounded satisfaction, which it is unanimously allowed to have afforded, amply rewarded the undertaker for all his indescribable labours and sacrifices. The principal works performed, were Haydn's 'Creation,' and Beethoven's First Symphony. Mad. Schindler, Methfessel, and Stromeier sang the solo parts ; Spohr, Matthäi, Hermstedt and Dotzauer, played in the orchestra.

The second musical festival was held in the comet year, 1811, on the 10th and 11th July. When the artists who assisted at it, assembled, they found that Bischoff had just become the father of a son, and they resolved to become sponsors to the child. On the arrival of the Princess Regent of Schartzburg Rudolstadt, she consented that the artists present, in number three hundred, should take upon themselves the offices of sponsors, but marked her participation in their feelings, by a handsome present to the child. Accordingly, immediately after the termination of the second performance, they all retired to the second church, where the ceremony of baptism was performed, and the child received the name of Joseph Louis, in commemoration of their having just performed, 'The Spring and Summer,' from Haydn's Creation, and Spohr's First Symphony, written especially for this festival. At the joyous banquet which followed, the most distinguished parties present, among whom were the most accomplished musicians of every kind, Gerber, the author of the great Lexicon of Music, among the rest, took upon themselves the duties of becoming masters to the boy. Two years afterwards, however, the child was killed by a fall from a window two pair of stairs high, and many of his sponsors now sleep in their graves.

In this same year, Bischoff *felt himself compelled*, at the invitation of the French Government of that day, to superintend a grand musical festival given at Erfurt, on the 15th and 16th of August, in honour of Napoleon. Such an invitation was at that time a command. The approval of the Princess Regent too had been already obtained for him. But though Bischoff had only three weeks in which to make the necessary preparations, the labour was not very great, seeing that authority had been given to the several Ministers and Ambassadors of most of the German States, among others to Goethe at Weimar, to render his invitation to the members of the different chapels as effective as possible. And the result was, this festival gave the highest satisfaction, and was one of the richest intellectual banquets ever prepared. This was fully admitted to Bischoff, in a communication especially addressed to him upon the subject by the French authorities ; while in the *Moniteur* it was blunderingly announced that "L'Evêque de Frankenhausen a donné à l'honneur de Sa Majesté l'Empereur une grande fête en musique." In compliance with a second invitation of a similar nature, Bischoff arranged a second musical festival, on the 14th and 15th of August, 1812, with the like object,

for which Spohr wrote, ominously enough, his Oratorio of 'The Last Judgment,' the text being arranged by Aug. Apel. The Russian campaign had already commenced, the French treasury was empty, and Bischoff was compelled to leave Erfurt with a considerable loss, which he was certainly promised should be made up to him. An application which he addressed to the Empress, at Paris, produced no beneficial result. At these two musical performances at Erfurt, the solo parts were entrusted to Frau v. Heygendorf, (born Jagemann) Mad. Willmann, the sisters Campagnoli, Herr Stromeier, Walter, Methfessel, &c. Spohr, Hermstedt, Malthäi, were the principal instrumentalists.

The war of the following year put aside all thoughts of a musical festival. Shortly after the battle of Leipsic, in 1813, Bischoff got up a grand festival for the benefit of the wounded Prussians and Swedes, then in the lazaretto at Frankenhausen. But the third musical festival at Frankenhausen was not held until the 19th, 20th, and 21st of October, 1815, when it was held as a festival of victory, in remembrance of the battle of Leipsic; but it was an unfortunate festival for Bischoff, for on those very days a grand division of the Russian Army passed unexpectedly through the place, on its return from France. Among the pieces performed were, 'Das befreite Deutschland,' (Germany delivered) words by Car. Pichler, the music by Spohr; and Godfried Weber's Te Deum, dedicated to the victorious armies of Germany, and communicated as a gift to this festival. This meeting was the occasion of Bischoff's being summoned to Hildesheim, as Musical Director of the Andreanum Chapel, and of the Protestant Church. On the 31st of August in this year, he directed the first musical festival here; and on the following year, 1817, on the 11th and 12th of September, the second festival, at which the celebrated Marianne Lessi, from Rome, made her appearance. The principal music was G. Weber's Requiem. Unfortunately, however, at this last festival the expenses were very far from being covered; and when, therefore, Bischoff afterwards got up in Hildesheim several grand performances in 1818, 1821, 1822, 1826, for the benefit of the Greeks, and 1832, for the benefit of the Deaf and Dumb Institution, they were not of the same extent as the first.

Repeated invitations were now addressed to Bischoff from various places; and as during the first years he spent at Hildesheim, he had succeeded in forming a very accomplished singing-choir, he was enabled, in some instances, to accept these; and by this means, to establish the following musical festivals:—Hannover, on the 24th and 25th of April, 1817, in honour of the birthday of the Prince Regent, under the patronage of the Duke of Cambridge; at Peine, on the 3rd of September, 1819, and 26th of September, 1822; at Helmstadt, on the 6th and 7th of July, 1820; at Elze, on the 3rd of May, 1821, in celebration of the King's birth-day; at Quedlinburg, in connexion with Rose, then musical director of that place, on the 12th and 13th of October, 1820, for the benefit of the funds of the Invalids; and in 1824, on the 1st, 2nd, and 3rd of July, in honour of Klopstock. At the first, Spohr led the entirely new oratorio by Fred. Schneider, 'Das Weltgericht,' (The Last Judgment) in the presence of the composer; C. M. v. Weber directed the second. The receipts were dedicated to a monument to Klopstock's memory, and out of them the expenses of erecting his bust in marble at Brühl have been defrayed,

At Bückeburg, on the 8th and 9th of November, 1821; at Pyrmont, on the 16th and 17th of July, 1825; at Goslar, on the 16th of October, 1826, and 27th of September, 1827; many of these widely spread musical festivals, the greater part of which he undertook at his own risk, as at Hanover, Pyrmont, and the second at Goslar, proving very unprofitable. He was chiefly supported, in the vocal department, by Mesdames Valesi-Köhl, Krämer, Braun, Kiel, (now Madame Cornet) Feldmann, Funk of Dresden, his own daughter, &c.; and in the instrumental, by Heinemeier, Fürstenau, Spohr, Hermstedt, the brothers Müller, &c.

The last musical festival at which Bischoff took an active part, was the Sixth Elbe Musical Festival, held at Halberstadt, on the 19th, 20th, and 21st of June, 1833, to which he had been specially invited, and which undoubtedly deserves to be mentioned as the most splendid festival of the kind, as all the notices of the time agree in pronouncing it. To many others, among them to Magdeburg, 1821, 1822, 1825; to Halberstadt, 1828; and to Dessau,—was Bischoff especially invited by the managers, and of these he has given reports, mostly in the *Abendzeitung*. He likewise set forth to the Seventh Elbe Musical Festival at Magdeburg, on the 3rd, 4th, and 5th of July, 1834, having promised his entire co-operation with this institution; but the coach in which he was travelling having broken down, as it descended a hill during the night, he was so seriously injured, that continued indisposition, and frequent pains of the chest, have been the consequence.

His various occupations springing from his connexion with the musical festivals, from his private teaching, and from the obligations imposed upon him by his situations in Church and school, left him but little time to devote to composition. Yet he has composed several variations, songs in parts, with piano-forte accompaniment, three collections of easy songs for the use of schools, &c. In addition to his other labours, Bischoff has lately established an Instrumental Society at Hildesheim, which, beside their regular practice, perform concerts for the benefit of the widows' fund connected with the society, and musical performances of great extent and interest, and with the greatest success.

#### REVIEW.

*Introduction and brilliant Variations for the Piano-forte, on the favourite Cavatina "Vivi tu," in the opera of 'Anna Bolena,' by H. Dulcken.* COOPER.  
MUCH elegance of thought and manner are displayed in these variations, which throughout are in excellent keeping with the subject chosen. The theme is ingeniously kept in view during the whole of a good introductory movement; and is more especially very beautifully treated from the commencement of the 2nd page. At the third line of this page it is effectively introduced in the bass: at the last bar but one, however, of this line, the D flat in the bass produces a harsh effect against the C. We should have preferred a  $\frac{6}{3}$  on the D flat. The leading passage after the pause (•), bears resemblance to the subject it leads to—in an abbreviated form.

The theme is accompanied, we perceive, in a similar manner to the arrangement chosen by Mr. Herz, but there is not a like resemblance in the variations:—to speak candidly, they are far superior, both in fancy and treatment.

The first is written with graceful expression; the second in a more playful manner, yet still graceful. A few errors that have escaped the notice of the author, may as well be pointed out. At the 3rd line (Var. 2nd) it would be preferable were the  $\frac{6}{4}$  to resolve at the 3rd crotchet, rather than at the 4th, agreeably to the construction of the passage given to the right hand. And at the following bar, to let the treble note be E, a semiquaver, followed by G, the same, which would avoid the similar progression with the bass. Also at the next page (7) 1st bar, 2nd line, G should be substituted for E, and E for G, at the two last quavers, for the same reason. Again, at the 3rd line, Var. 3, third bar, 2nd crotchet, by omitting A, or substituting D instead, the fifths  $\frac{C}{D}$  would be avoided.

At page 9 is a very charming and effective variation of the harmony at the two last lines, which is well contrasted, and pleasingly introduces the following brilliant variation. And from the lower line of p. 10, and through the four succeeding lines of p. 11, the author has again indulged in a most happy treatment both of the melody and harmony, which is in excellent contrast with the return to the first part of the variation. In the preceding page (10) 3rd line, 1st bar, and at the 3rd crotchet, the first inversion, or chord of the 6th on F, instead of the full harmony on D, would avoid an objectionable progression, as at present written. In like manner, at the last bar, p. 11, and at the 2nd bar, p. 12.

The succeeding Variation (5) is admirably introduced, by the harmonies at the last three bars previous. In this variation it displays elegant and refined taste: the modulations and general treatment are masterly throughout. The spirited, transitory period, p. 15, introduces with excellent effect the finale (scherzando). At the section, commencing page 17, we are slightly reminded of Weber. At this point there appears to be a bar too many. At p. 18 the passage marked *lusingando* is truly elegant, and the modulations are masterly and effective, leading to the *virace assai*, ; which change of time is judicious, as affording an additional variety in concluding this superior and tasteful composition.

Variations like these are not frequently presented to us, that shall be at once agreeable to a numerous class of performers, and void of the absurdity of producing useless difficulties, or the affectation of far-fetched refinement.

*Cruse's One Hundred original Double and Single Cathedral Chants, affording an agreeable variety of appropriate harmony for the Psalms of each Morning and Evening Service throughout the Month, &c. THE AUTHOR, 2, Carburton-street, and D'ALMAINE.*

*Cruse's Original Cathedral Services, chiefly in imitation of the olden style; to which are added Sanctuses, Responses, Doxologies, and other parts of the Service as used in many churches. The whole arranged for 4 voices, with a compressed instrumental accompaniment. DITTO. DITTO.*

Mr. Cruse has committed one error; and that occurs in the title-page of his Cathedral Service. His composition is not an "imitation of the olden style," any more than the Ivanhoe of Sir W. Scott was an imitation of the old English idiom. The case is, that Mr. Cruse's Service does exhibit somewhat of the old orthodox character, but in many instances his harmonies are perfectly modern. We do not urge this as an objection to his composition; it is but a reply to the profession in his title-page. The principal objection we have against the work, is, that a too great monotony pervades the various movements, the effect of which is not diminished by the unvarying direction with regard to the time in which they are to be taken. The harmonies, however, (so far as we have observed) are correct and smooth. In the opening of the verse, "Thou art the king of glory," the march of the counter-tenor in octaves with

the tenor, may be avoided, by continuing the higher voice on E at the second minim, and taking E A crotchets for the third minim.

*The Bells of Ostend, a song. Words by the Rev. W. L. Bowles. Composed and arranged, with P. F. accompaniment, by F. K. Jacob. CRAMER.*

The sentiment of the poetry has been nicely and tastefully apprehended in this little composition, which is, although a highly creditable performance, evidently that of a young hand. It would, we think, have been in better keeping with the original key, (4 flats) if at the words "when slowly" (p. 2) F minor had been resumed, instead of continuing in the minor of C.

*No. I. Plaisirs de la Jeunesse. Two brilliant Duets for the Piano-forte, composed by D. J. Dos Santos. PAINE.*

A composition without any affected display of learning; and which at the same time is sweetly pretty. The passages all lie well under the hand. At p. 7—(alas! that the musical is not as cheap as common printing) the author has missed a capital opportunity of introducing a passage of imitation. The andante to this piece is a delightful movement.

*First Divertimento for the Piano-forte, composed by Henry C. Litolff. Op. 2. MORI.*

*A l'Elégante, Rondeau brillant pour le Piano-forte, composé par H. C. Litolff, Op. 3. WELSH.*

A tone of good sense pervades all the compositions that we have seen by this author. The former of the pieces now under consideration, is spirited, brilliant, and original; somewhat difficult, but achievable, and well worth the trouble of achieving.

The second (l'Elégante) is upon a subject justifying the title, 'Elegant,' although uncommon; but it is treated in a musician-like manner. The modulations are all sensible, and in choice taste, with a clever interspersion of the harmonies. The general character of the composition is judiciousness and consistency. An oversight occurs in the 3rd stave of p. 3, where the accidentals are omitted all the way, that express the modulation.

*Three Divertimentos for the Violin and Piano-forte, composed by C. Lipinski. CRAMER.*

These compositions exhibit somewhat the character of Canzonet writing. The second, marked *andantino*, is a remarkably sweet melody; and the third, a preghiera, would make a lovely subject for a sacred song. The whole piece will be a delightful chamber companion for two tasteful performers, and who are somewhat advanced—at least the violinist, for the piano-forte accompaniment is comparatively easy.

#### CHIT-CHAT FROM THE CONTINENT.

The Waltzers, in Germany, have all been in dismay at the reported death, by cholera, of their king, STRAUSS of Vienna. He has been attacked, but is "alive and kicking" again.

*Leipsic.* It is said that among the papers of Weber has been discovered the fragment of a comic opera, and that M. Meyerbeer has promised to complete the work.

*Vienna.*—The Philharmonic Society of this city, have enrolled among their honorary members the names of Meyerbeer and Onslow. The Austrian ambassador has been charged by the Emperor to present those gentlemen their diplomas.

*Rotterdam.* On the 18th and 20th instant, the 'Vauxhall Doe' was opened, upon the occasion of the fair being held in this city. The Hollanders' Vauxhall is a pleasant garden, brilliantly lighted up, the amusements consisting wholly of music, both vocal and instrumental. The former, was performed in a spacious room; the latter, in the open air, and was of considerably the finer character, both as to selection and performers. The following programme of the evenings in question, will give our readers an idea of the progress that music has made among our neighbours of the dike-land. In the first act, were performed, an overture by Aloys Schmitt (an admirable musician, and who we understand will visit us next spring); Beethoven's fourth symphony in B $\flat$ ; the overture to *Der Freyschütz*; and a symphony by Ferdinand Ries. The second act, comprised Mendelssohn's overture to the Midsummer Night's Dream; a symphony, by Kalliwoda; overture to *Eliza*, by Kuhlau; a symphony, by Haydn; and Spontini's overture to *La Vestale*. All these pieces were played in a very superior style, and to a large and admiring audience; who tranquilly enjoyed what was provided for them, smoking their slender clay pipes, and ever and anon moistening their own clay with a glass of good Rhenish. There are substantial advantages in having a smoking audience—particularly a musical audience, and in the open air. The gratification in itself, is a placid and contemplative one; it smooths the little asperities of temper; it mitigates the querulousness of criticism; and what is better than all upon such an occasion, it ensures *silence*.

Only think of an evening's good performance of Haydn, Beethoven, Weber, Ries, and Mendelssohn, for the sum of *one and ten pence*!

*Parma.*—The 'Puritani,' which was lately produced at the Teatro Ducale, at Parma, gave as little satisfaction at that Theatre, as it had done at Palermo, Rome, Florence, Milan, and Genoa, where, truth to say, it created not the least sensation. To compensate the subscribers for their disappointment, the 'Cenerentola' was produced, and was received with enthusiasm. This was, after some time, followed by Donizetti's 'Gemma di Vergy,' which, however, as it had already done in Milan, produced but very little effect. *The Boccabadati* played the principal character admirably; and the same might have been said of Pedrazzi, but for the occasional faultiness of his intonation. The bass singer, Lei, played very well; and the baritone, Varese, showed signs of improvement in the management of his voice.

Paganini, who has a villa in the neighbourhood of Parma, at which he is a pretty constant resident, has been named by Her Highness the Grand Duchess, Intendant of the Ducal Theatre.

*Palestrina.*—There is reason to hope that the works of this great master, the collecting of which has been to Baini the labour of twenty years, will shortly be laid before the musical public, in an available form; for which purpose, they are being arranged according to the present system of musical notation.

*Gotha.*—A new theatre, totally independant of the Hof theatre at the Castle, has lately been constructed, with the consent, and under the patronage, of the Duke.

## MISCELLANEOUS.

**BRITISH MUSICIANS.**—A second trial of new vocal compositions, by the members of this Society, took place on Wednesday. Next week there will be a trial of Symphonies, Overtures, &c.

**A NEW OPERA.**—A correspondent informs us, that he was present on Wednesday evening at the reading, and performance of the music, of a new opera, which is to be brought out at Mr. Braham's theatre, early in the ensuing season. Our informant says, that the drama is extremely well written, the story being a domestic one, of much interest, with comic situations to enliven it. The music is in excellent keeping with the *libretto*, and is replete with beautiful melodies, well arranged, and without any of those extraneous transitions, those jumpings out of a warm bath into a cold one, which pervade most of the modern operas; and the poetry of the songs, duets, &c. is of a very superior order. The vocal parts will be sustained by Miss Rainforth, Miss Smith, (Miss Stephens' niece) Mr. Braham, Mr. J. Bennett, and Mr. John Parry; the comic characters by Mr. Harley, Mr. Gardiner, and Mr. Barnett. We shall hail with infinite delight the success of an opera produced by native talent; a *bouquet* of indigenous flowers, unmixed with exotics.

**THE NORWICH FESTIVAL AND MR. HARPER.**—When the Committee of this close-cutting Festival proposed to Mr. Harper the diminished sum of *Five pounds* upon his former engagement, stating, as a reasonable ground for the deduction, that he would have a diminished number of bars to play; he agreed to accept the terms, if he were furnished with the score of the music to be performed, in order that he might show it to the coach-masters, inn-keepers, butchers, and bakers, at Norwich, and apply the same principle to them:—that as he had less to do, and was offered a less sum; so they should convey him to and fro, and charge him for board and lodging, upon the same graduated scale.

**DR. BURNEY'S ADVICE TO GERMAN COMPOSERS.**—“As much art as you please in your music, Gentlemen, provided it be united with nature; and even in a marriage between art and nature, I should always wish the lady to wear the breeches.”

**ORGAN MENDING.**—An organ, whose foundation is not good, is generally rendered worse by attempts at mending it. Snetzler, a celebrated organ builder at Frankfort, told some churchwardens, who asked him, what he thought an old organ, which they wanted to have repaired, was worth, and what would be the expense of mending it: he appraised it at one hundred pounds, and said, if they would lay out another hundred upon it, it would then, perhaps, be worth fifty.

**LARGE LETTERS IN SHOW-BILLS.**—When Mrs. Billington and Miss Parke were engaged to sing at a concert, the latter lady threatened to renounce her engagement if her name were printed in smaller type than that of Mrs. Billington. Whereupon the conductor apprises his prima-donna of her coadjutor's determination, and desires to know what course he is to pursue. “Print my name (said the finest singer of her day) in the *smallest letter* employed in the bill.” This was done; and much Miss Parke gained by her corpulent type.

**MARGATE.**—Some of the fussy bigots of this Methodist-bitten town, have succeeded in suppressing the Sunday evening performances of sacred music. There was not the slightest pretence for interfering with so rational and decorous an amusement, seeing that the selections were strictly and uniformly appointed so as to demand the toleration of “the most straitest sect of these Pharisees.” To avoid even the appearance of lightness of character in the

music, no instrument was used except the organ. The *Kent Herald* truly remarks, that, what with their pier-dues, exactions of all sorts, and now this meddling with the inoffensive gratifications of the visitors, the Margate people are doing their best to drive the holiday folk to places more genial for relaxation and entertainment.

There are a class of people who cannot endure that their fellow-creatures should amuse themselves in their own way, however innocently, without endeavouring to spoil the sport: and when this spirit takes an ultra-righteous turn, the nuisance becomes doubly irritating; for then the interfering party not only assume that you are wrong because you do not think as they do, but, with the insolence of egotism and bigotry, they dare to anticipate your eternal destiny—an event, of which they can know no more than the form of next year's clouds. One would suppose that these spoilers of *innocent* recreation on the Sabbath, were all owners of taverns and gin-shops; for these haunts *know no sabbath*, which they would do if the common people were encouraged to cultivate elegant and christian-like amusements.

**ROMANTIC DISINTERESTEDNESS.**—Dr. Burney, in his tour, when speaking of the once celebrated Signora TESI, records a very remarkable instance of disinterestedness, in her refusing a splendid offer of marriage. The means, also, which she adopted, to deprive herself of the power of yielding to her lover's solicitations, were not less singular. He says, "the great singer Signora Tesi, who was a celebrated performer upwards of fifty years ago (1773), lives here (Vienna). She is now more than eighty, but has long quitted the stage. She has been very sprightly in her day, and yet is at present in high favour with the Empress Queen. Her story is somewhat singular. She was connected with a certain Count, a man of great quality and distinction, whose fondness increased to such a degree, as to determine him to marry her: a much more uncommon resolution in a person of high birth on the continent than in England. She tried to dissuade him; enumerated all the bad consequences of such an alliance; but he would listen to no reasoning, nor take any denial. Finding all remonstrances vain, she left him one morning, went into a neighbouring street, and addressing herself to a poor labouring man, a journeyman baker, said she would give him fifty ducats if he would marry her: not with a view to their cohabiting together, but to serve a present purpose. The poor man readily consented to become her nominal husband; accordingly they were formally married: and when the Count renewed his solicitations, she told him, it was now utterly impossible to grant his request, for she was already the wife of another; a sacrifice she had made to his fame and family."

**MEMORY OF MUSICIANS.**—In addition to what has already been said on this subject, we beg to give another instance. When the Opera-house was consumed by fire in 1789, the favourite opera of 'La Locanda,' by Paesiello, was wholly destroyed, score, separate parts, and all. Mazzinghi, who then presided at the harpsichord, undertook to reproduce, from memory, the whole of the instrumental accompaniments, in which he succeeded, to the astonishment of the then musical public.

Signor Costa, too, has a most retentive memory, if we may judge from the manner in which he has accompanied a variety of vocal compositions, at the concerts during the past season, without a copy; for, owing to bad management, or the caprice of the singers, there was scarcely a performance without a vast deal of chopping and changing; and poor Costa has been called upon, on the spur of the moment, to accompany, on the piano-forte, very long pieces, which the vocalists knew well by rote.

*To the Editor of the Musical World.*

SIR,—In your last number you mentioned several instances of the extraordinary memory possessed by Musicians; one, however, escaped your notice,

The late Mr. Greatorex gave a decided proof of great retentive powers, in playing the whole of three of Handel's oratorios at a sitting; viz. the Messiah, Israel in Egypt, and (I think) Judas Maccabæus. The late Dr. Burney, the well-known author of the 'History of Music,' was one of the umpires, who sat with the scores before him. Should you think fit to mention this, in addition to the other instances, it will oblige, SIR, your constant reader,

*London, Aug. 24, 1836.*

W. A. N.

## THAT SMILE.

"Paint me that smile,—I never saw a smile  
Till now." VIRGINIUS.

That smile!—how could it once have cheer'd  
A heart that was so fondly thine;  
And that dear image, more endear'd  
To him who thought thee all divine.

That smile!—those heavenly, dark-blue eyes,  
Sweet comfort to this heart had spoken;  
Now taught by suffering to despise  
Each fond, each dear, each tender token.

That smile!—its magic now has gone;  
'T will not my heart of grief beguile;  
But yet, still lov'd—still lovely one,  
Smile on—there's sweetness in that smile. G. F. MARTIN.

**NOTICE TO CORRESPONDENTS.**

The Scotch letter upon the subject of Verini's concert is lying for the writer at the post office.  
C. Q. next week. Mr. Hart's Lecture next week.

## WEEKLY LIST OF NEW PUBLICATIONS.

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